

◆ Numerical Listing & Descriptions of 16mm Films

FM 1 ABOUT AIR BAGS

1985/IIHS/10 min.

Audience:

JH-HS-A

Despite the proven success of air bags in protecting people in frontal car crashes, myths about air bags persist; these and the facts that set them straight are explored. Air bags and safety belts complement each other to provide the best available occupant protection in car crashes. This is shown and discussed using new crash test footage, interviews with crash survivors, testimony by a police superintendent, and on-the-road demonstrations.

FM 2 ABC TV SPECIAL FEATURE ON SEAT BELT SAFETY

1985/Film Craft Laboratories, Inc./9 min.

Audience: HS-A

Footage of spectacular crashes in which seat-belted race car drivers survived is shown. The fast moving film narrated by Jackie Stewart stresses that if race car drivers wear their seat belts--why don't you?

FM 3 ACCIDENT INVESTIGATION I

1974/Motorola/23 min.

Audience: LET

This film explores the characteristics of a good accident investigation, priority actions to be taken on arrival at the scene, the classification of accidents, and the charting of an accident. It also discusses the officer's equipment and vocabulary, and how to determine traffic conditions and speed traveled. Instructor's guide available.

FM 4 ACCIDENT INVESTIGATION II

1974/Motorola/23 min.

Audience: LET

This film reviews arrival procedures, and covers attendance to the injured, contributing factors, fault determination, preservation of physical evidence and the officer's first contact with witnesses. Each phase of the accident is studied. Starting with the "point of possible perception" and concluding with the "final resting place." Instructor's guide available.

FM 5 ACCIDENT INVESTIGATION III

1974/Motorola/23 min.

Audience: LET

This film is concerned with interviewing accident participants and witnesses, and the technical aspects of accident investigation (street markings, marking positions of the cars, analyzing the point of impact, measuring skid marks, using the nomograph, taking photographs, reconstructing events, obtaining evidence and clearing the wreckage). Instructor's guide available.

FM 6 AMBULANCE RUN

1976/color/27 min.

Audience: A-LET-

CT

This film is designed for drivers of ambulances, police cruisers, fire trucks and other emergency vehicles. It stresses the importance of pre-trip checks and

illustrates how to develop the skills of steering, skidding, stopping, backing, and speed control to reduce the incidence of accidents in emergency driving situations. While the film centers on ambulance operation, its message is applicable to any emergency vehicle.

FM 7 AUTO ACCIDENT: WHAT TO DO AFTERWARD
1977/BFA/11 min.

Audience: JH-HS-

A

Annually, thousands of motorists bring legal and financial hardship upon themselves because they do not know what to do at the scene of an auto accident. They panic and fail to get necessary information or make the proper reports of the accident. Sometimes they add to the problems with mistaken actions. A familiarity with the guidelines presented in this film can assist beginning or experienced drivers in dealing with an accident situation.

FM 8 AUTOMOBILE SAFETY
1979/color/17 min.

Audience: JH-HS

This film illustrates the fact that even a vehicle standing still can be dangerous. It points out possible hazards and explains the proper precautions that should be taken to avoid them. The hazards are everyday possibilities, and the precautions are simple.

FM 9 AUTO THEFT
1975/Motorola/24 min.

Audience: LET

An overview of the basic techniques used by auto thieves to gain access to vehicles, alter identification marks, and disguise for resale. Highlighted are techniques for identification and apprehension. Instructor's guide available upon request.

FM 10 BARRICADED SUSPECTS
1981/Harper-Row/14 min.

Audience: LET

Barricaded Suspects covers the best procedures to protect life in these situations by showing the SLA shootout, the Texas tower sniper and the Howard Johnson incident in New Orleans. Good basic film which the instructor can use to supplement his/her own format.

FM 11 BASIC STREET RIDING
1976/color/12 min.

Audience: HS-A

Riding in and mixing with traffic are the subjects of this motorcycle film. The process of identifying potential hazards, predicting points of conflict, deciding the safest course of action, and executing the action is introduced.

FM 12 BATON DEFENSES & TECHNIQUES
197-/Harper-Row/20 min.

Audience: LET-CT

Demonstrates grips, body stances, countering and blocking techniques, anti-grabbing defenses, arrest and restraint techniques. Emphasizes the importance of discipline and control in quick, effective baton use, and stresses the need to avoid blows to such vital areas as the head and heart. Follow-up exercises

designed to help students achieve proficiencies are included after each technique. Training manual available.

FM 13 BATTERED WOMEN

1979/Motorola/24 min.

Audience: A-HS-

LET

A public awareness documentary about one of most serious forms of violence in our society, this film explores myths and realities that cause this phenomenon. Film features interviews with both male perpetrators and female victims. Examines cultural aspects of this shocking aberration of human behavior, and examines some alternatives for victims including community shelter, counseling, and education. A discussion guide is available upon request.

FM 14 BIG YELLOW FELLOW

197-/Harper-Row/14 min.

Audience: E-M

Teaches appropriate school bus behavior.

FM 15 BOMBS I

1971/Motorola/24 min.

Audience: LET-CT

Demonstrates various explosives and explosive devices, their unique packaging, methods of explosive initiation and the effects of various types of explosive devices. Presents a fictional bombing situation in which a person places a bomb in a hospital room immediately beneath a surgical facility. Shows the officer's attempts to disarm the bomb and apprehend the bomber. Instructor's guide available.

FM 16 BOMBS II

1971/Motorola/24 min.

Audience: LET-CT

Presents specific information to the police officer regarding the type of bomb planted. Involves the viewer in the investigation and helps him evaluate the complexity and danger inherent in the bombs, automobile bomb search, responsibility in bomb situations and what not to do when faced with a suspected bomb. Instructor's guide available.

FM 17 BOMBS III

1971/Motorola/20 min.

Audience: LET-CT

Discusses various disposal options so that the police officer can judge the danger of acting foolishly in a bomb situation. Explores bomb-scare caller and bomber motivations. Instructor's guide available.

FM 18 BOOKED FOR SAFEKEEPING

1960/National Audio-Visual Center/33 min.

Audience: LET-CT

An award-winning film produced by N.I.M.H. and the Louisiana Association for Mental Health to demonstrate the proper management of mentally ill persons by members of the large city police department who are called on to prepare the mentally ill persons for their subsequent medical treatment. Illustrates police procedures for responding, subduing, transporting, and incarcerating mentally ill.

FM 19 BOOK HIM**1973/AIMS/10 min.****Audience: M-HS**

Presents an introductory look at juvenile crime and tells the story of Jerry Fairfield, who committed a crime and was arrested. Follows Jerry through the whole police booking procedure and shows what an ugly and degrading experience the booking procedure is.

FM 20 BUS TRIPPING: AS AN ELEMENTARY SCHOOL PASSENGER**1976/AIMS/11 min.****Audience: E-M**

This film is designed to help establish orderly and safe school bus passenger behavior and to explain the reasons behind the rules. School bus safety practices are demonstrated from the time the child approaches the bus stop in the morning until he gets off the bus on the way home at night. Rules are explained from the viewpoint of common sense, courtesy and safety. A good film to trigger classroom discussions or for use as a single entity.

FM 21 A CALL TO ACTION**1983/Jones & Kelly Production/15 min.****Audience: HS-A**

A reporter narrates on the war on drunk driving. Most people drink, most people drive--some do both. How alcohol affects your driving is shown through footage of controlled drinking experiments. The death rate of 16-24 year-olds is increasing and the need for community action groups along with tough laws and strict enforcement is stressed.

FM 22 CITY DRIVING TACTICS**1965/AIMS/17 min.****Audience: JH-HS**

This film emphasizes the need for constant attention and complete control of the car in city driving situations. It features a test run through city traffic with the results showing the driver making a decision almost once every second.

FM 23 THE CLUBHOUSE**197-/Motorola/10 min.****Audience: E-JH**

Story about four young boys who have made a small clubhouse with their own hands and now face a boring day. When a rock thrown from outside strikes their clubhouse, they pass it off as mischief by other children. After deciding to go to a local school to play, the youngest boy yields to peer pressure and throws a rock through a classroom window. When the police arrive, only the boy who threw the first rock is caught. The others run back to their clubhouse, only to discover that it too has been vandalized.

FM 24 CONFESSIONS I: MIRANDA WARNINGS**1975/AIMS/34 min.****Audience: LET**

Focuses upon the impact of Miranda upon law enforcement, an explanation of situations that require Miranda and those which do not. Instructor's guide available.

FM 25 CONFESSIONS II: WAIVER OF RIGHTS**1975/AIMS/34 min.****Audience: LET**

This film addresses the admissibility of a suspect's statement after waiver of rights. Points to consider include the effects of alcohol, drugs or narcotics upon a statement. Special attention is given to the waiver as it relates to juveniles. Instructor's guide available.

FM 26 CONFESSIONS III: VOLUNTARY CONFESSIONS**1975/AIMS/17 min.****Audience: LET**

A look at confessions and admissions as evidence of guilt and how it can easily be lost and misused. Areas covered include the use of promises of leniency, inducements, deception, confronting the suspect with the evidence, and secret recordings of interrogations. Special emphasis is also given to confession of minors.

FM 27 CONSENT SEARCHES I: AUTHORITY TO CONSENT**1976/AIMS/30 min.****Audience: LET**

Four dramatized situations explain when the authority to give consent for search and seizure can be considered valid by the courts and when it cannot. Though in all cases, the film points out, a warrant is preferred, consent can be legal if law enforcement abides by its duty to determine if consent is voluntary and is from a person with proper authority. Instructor's guide available.

FM 28 CONSENT SEARCHES III: AVOIDING LEGAL PROBLEMS**1976/AIMS/28 min.****Audience: LET**

Following his arrest, a suspect willingly and calmly consents to a search which results in finding a hand gun used to shoot a liquor store clerk during a robbery. His girlfriend, an accomplice during the robbery, arrives at their shared apartment and also willingly consents to a search of her locked desk, giving the officers the key. Concealed behind a drawer are money orders from the robbery. The film explains how, despite arrest and constraint and even show of force the "totality of circumstances" indicated that the evidence will be admissible. Instructor's guide available upon request.

FM 29 THE CORRECTIONAL OFFICER: CELL SEARCHES**1978/AIMS/15 min.****Audience: CT**

A cell is a simple place. It was designed that way partly because periodically correctional officers have to go in and search them. But as this program makes clear, there is nothing simple about a cell search. Tough questions are asked of experienced correctional officers to help them determine if they are as systematic and thorough as they think they are. As program points out, "Only two people know for sure: you and the inmate."

FM 30 THE CORRECTIONAL OFFICER: CON GAMES INMATES PLAY**1981/AIMS/22 min.****Audience: CT**

CON GAMES reviews games inmates play to manipulate correctional officers. It shows the weaknesses in officers' behavior and attitude that can provide the

leverage inmates need for manipulation. Effective techniques of supervision are reviewed along with their effects on maintenance of control.

FM 31 THE CORRECTIONAL OFFICER: COURTROOM DEMEANOR

1978/AIMS/11 min.

Audience: CT

Reviews the basic requirements for effective courtroom testimony by correctional officers. A single officer is followed from the moment he witnesses a crime on his rounds to his ultimate appearance on the witness stand. Particular emphasis is placed on note-taking, preparing for court appearance, pretrial conference and demeanor.

FM 32 THE CORRECTIONAL OFFICER: DINING ROOM CONDUCT

1978/AIMS/13 min.

Audience: CT

It is said that more inmate disturbances have started in dining rooms than anywhere else in correctional institutions. This program seeks to reduce dining room disturbances by identifying the causes of disturbances and how assigned correctional officers can eliminate those causes through skillful exercise of their responsibilities.

FM 33 THE CORRECTIONAL OFFICER: "DOING TIME" - LIFE AS AN INMATE

1981/AIMS/12 min.

Audience: CT

The most effective correctional officer is one who truly understands what it's like to be an inmate of a penal institution. This film strives to help all correctional officers achieve that understanding.

FM 34 THE CORRECTIONAL OFFICER: EMOTIONAL DISTURBANCES IN A CORRECTIONAL FACILITY

1976/AIMS/16 min.

Audience: CT

Signs that typical frailties common to us all are growing into real emotional disturbances are analyzed to help the officer know when an inmate needs help-- such common frailties as lying, forgetting, preoccupation, desire for solitude, talking to oneself, worrying about what others think: mere human quirks but serious human problems when carried to extremes. A moving film with much insight that can only result in more humane treatment by correctional officers.

FM 35 THE CORRECTIONAL OFFICER: HOW INMATES VIEW THE STAFF

1981/AIMS/17 min.

Audience: CT

Three critical questions are asked in this training film: "What makes a good correctional officer? What makes a bad one? What do inmates do with officers they think are bad?" The final segment of the film consists of inmates' advice to new officers, which is timely advice for any officer.

FM 36 THE CORRECTIONAL OFFICER: IF YOU'RE TAKEN HOSTAGE

1981/AIMS/16 min.

Audience: CT

Circumstances under which correctional officers might be taken hostage are identified. It outlines the patterns and stages that most situations follow. Specific advice for staying alive and unharmed is offered.

FM 37 THE CORRECTIONAL OFFICER: INMATE BODY SEARCHES I (CLOTHED)
1978/AIMS/16 min. **Audience: CT**

An essential tool in maintaining an orderly inmate environment is the inmate body search. While accounting for varying search techniques among correctional officers, this program offers an extremely thorough analysis of the clothed body search of both male and female inmates. The interweaving of rules for searching and realistic techniques makes this program of definite value to both new and experienced correctional officers.

FM 38 THE CORRECTIONAL OFFICER: INMATE BODY SEARCHES II (UNCLOTHED)
1978/AIMS/13 min. **Audience: CT**

Techniques and rules for male and female unclothed body searches are illustrated in detail to ensure the highest standards of thoroughness and professionalism for both new and experienced officers. Considerable emphasis is also placed upon the reasons why each aspect of the search is being conducted as it is. A well-done film.

FM 39 THE CORRECTIONAL OFFICER: INTRODUCTION TO CONTRABAND
1981/AIMS/12 min. **Audience: CT**

Contraband is the focus of considerable attention and energy in almost every correction institution. Both inmates and correctional officers have it on their minds a good deal of the time. This film defines contraband as anything not issued or sold to the inmates by the institution and as any object found outside its place. The chief control against contraband is careful supervision of time and materials. Contraband control calls for imagination applied to both materials and hiding places. Examples of contraband weapons include knives, guns, and bombs. Raw materials from which these weapons are made include such unlikely objects as magazines, matches, paper clips, and machine bolts. Among the items illustrated are "home-made" grappling hooks, jumper cables, lockpicks, and masks to simulate a sleeping prisoner. The film teaches with startling clarity that, "if you give the wrong toys to play with, you are going to wish you hadn't."

FM 40 THE CORRECTIONAL OFFICER: MOB PSYCHOLOGY AND CONTROL
1981/AIMS/11 min. **Audience: CT**

This film reviews what is known about crowds, how to prevent a crowd from becoming a mob, and how to turn a mob back into a group of individuals.

FM 41 THE CORRECTIONAL OFFICER: OFFICER OBSERVATION
1978/AIMS/13 min. **Audience: CT**

When an escape or gang war or large disturbance is planned by inmates, an experienced correctional worker will say, "you can feel it in the air." This program gives time-tested examples of significant unusual inmate behavior. In order to

"stay alert for the unusual," the new correctional worker is shown the need to first understand what is normal behavior in his institution, and the importance of reporting unusual behavior to assist his or her fellow workers in creating an overall picture of what is going on within the inmate population. Armed with evidence that "something is about to happen" usually something can be done to prevent it from ever happening.

FM 42 THE CORRECTIONAL OFFICER: OFFICER SAFETY

1978/AIMS/12 min.

Audience: CT

Designed to begin a discussion among correctional workers of how you can be hurt and even killed by inmates, and what you can do about it. How should you escort a prisoner? How should you walk in a cell search? How should you break up a fight? What should you do if confronted with an irrational and violent inmate? These questions and more are dramatically illustrated and answered to help correctional workers make sure that next day on the job is not their last day.

FM 43 THE CORRECTIONAL OFFICER: PHYSICAL EXERCISE AND DIET MINIMUMS

1981/AIMS/11 min.

Audience: CT

This film addresses some facts about the way humans influence how long they are going to live and how they feel. Because of the usually sedentary mode of corrections life, the lack of regular exercise coupled with the tendency to eat too much, the heart can become too weak to cope with sudden demands. The good news is that there is another route to salvation besides jogging!

FM 44 THE CORRECTIONAL OFFICER: PRINCIPLES OF DISCIPLINE

1985/AIMS/22 min.

Audience: CT

Principles of Discipline depicts the everyday application of the basics of good discipline. Good discipline requires respect for inmates as individuals. This film also reminds correctional officers that they must know and follow all the rules of their own institutions themselves, and they must know the reason for each rule.

FM 45 THE CORRECTIONAL OFFICER: SECURITY IN A CORRECTIONAL FACILITY

1976/AIMS/23 min.

Audience: CT

Inmates know it's not bars or walls or steel doors that keep them in, it's correctional officers and their knowledge of elements of security. One by one, under three objectives of "no escape, no contraband, no disorder," elements are analyzed to job analysis, firearms control, key control, counts, searches and shakedowns.

FM 46 THE CORRECTIONAL OFFICER: STAFF-INMATE RELATIONS I

1978/AIMS/14 min.

Audience: CT

This program is an opportunity for correctional worker to analyze his or her own behavior when supervising inmates. A wide variety of staff-inmate interactions form a background for asking pointed questions of viewer: Do you have consistent work standards? Do you criticize too much? Do you praise too much? Do you feel self confident in your job, or not? What does "be firm but fair" mean to you? Running institution is a cooperative venture between staff and

inmates. This program helps correctional workers assess their ability to enhance that cooperation.

FM 47 THE CORRECTIONAL OFFICER: STAFF-INMATE RELATIONS II

1978/AIMS/13 min.

Audience: CT

Are you afraid of certain inmates? How do you really feel about people of another race? Are you the same person at home that you are at work? Are you becoming constantly suspicious? Are you trying to help too much? Are you different with inmates when another staff member is around? These questions and others probe for the real feelings correctional staff members carry about their relations with inmates. This program assists in a self analysis designed to identify areas where the viewer can see "there is room for improvement."

FM 48 THE CORRECTIONAL OFFICER: SUICIDAL INMATES

1985/AIMS/21 min.

Audience: CT

This film identifies behaviors that are signs of a probable suicide; shows how to communicate with an inmate who may be suicidal; demonstrates procedures for dealing with a suicidal inmate who possesses a weapon, as well as focusing on the responsibility of correctional officers to prevent suicide. A discussion guide is available upon request.

FM 49 THE CORRECTIONAL OFFICER: SUPERVISION OF INMATES

1976/AIMS/23 min.

Audience: CT

What is the best approach? What are you trying to accomplish? What are supervision and discipline? What are inmate attitudes toward you? What should you watch out for? What have you done wrong? What have you seen other officers do wrong? The answers from seasoned officers anticipate problems and provide solutions from years of experience.

FM 50 THE CORRECTIONAL OFFICER: SUPERVISION OF SPECIAL INMATES

1984/AIMS/20 min.

Audience: CT

Supervision of Special Inmates categorizes four major psychological disorders and depicts the characteristic behaviors of each. These four disorders are manic depressive, paranoid personalities, schizophrenics, and psychopaths or sociopaths. This film establishes guidelines for understanding special inmates as well as procedures for effectively dealing with them.

FM 51 THE CORRECTIONAL OFFICER: TRANSPORTATION OF PRISONERS

1978/AIMS/13 min.

Audience: CT

There are plenty of sad stories of prisoner escapees and correctional officers hurt or killed during transportation. This specialized task is reviewed in detail with thoroughness and safety in mind. Principles for transporting and important questions for the transportation officer are presented to ensure that the viewer has not deviated from appropriate practices.

FM 52 COURTROOM PERFORMANCE**1979/Motorola/27 min.****Audience: A-LET**

Are you unduly apprehensive when you must take witness stand? This film deals with preparedness, procedure and demeanor an officer should convey when summoned as a witness. Basic courtroom terminology and personnel are introduced and importance of how a law enforcement officer handles himself while on witness stand is stressed. The film is well done and employs a flashback to crime scene to keep interest level at a maximum. Instructor's manual available.

FM 53 THE CROSSROADS CRASH**Audience: JH-HS**

This film was previously used in the National Safety Council's Defensive Driving Program. It deals with ways to avoid collisions at intersections and includes discussions of proper driver action at regulated and unregulated intersections.

FM 54 DAY IN COURT**1977/International Harvester Co./29 min.****Audience: JH-HS-****A**

This film follows five typical traffic offenders, average people in other ways, but menaces to society when behind the wheel, through the court system as they finally learn that courtesy is contagious.

FM 55 DEADLY FORCE DECISIONS**1985/Calibre Press, Inc./30 min.****Audience: LET**

Your own officers' interact with this training film, as they confront a dozen challenging, possibly threatening episodes based on actual street encounters. At more than two dozen key points, they are required to make the ultimate decision--shoot or don't shoot. Slides and an instructor's manual are available upon request.

FM 56 DEATH IN THE FAST LANE**1980/Simon & Schuster/15 min.****Audience: JH-HS-****A**

Examines the epidemic of teenage drinking and highway fatalities--and the lethal threat drunk driving presents to virtually everyone on the road. What makes teenagers particularly vulnerable to death behind the wheel? Looks at contributing factors and highlights a growing movement for tougher enforcement of drinking laws. The role of parents, local government, the courts, and law enforcement agencies is considered. An ABC 20/20 Production.

FM 57 DEATH NOTIFICATION**1977/Harper-Row/23 min.****Audience: LET**

This film offers police officers an opportunity to focus on a subject that is most important for their professional and personal self image. The experience of

notifying a person of the death of a loved one is difficult enough without added pressures brought on by feelings of inadequacy. At the very moment of the death notification there are very few police officers who have not asked themselves: 'What am I doing here?' The film provides answers to this question on two levels: (1) it proposes reasons for the officer's role in the death notification process; and (2) it proposes techniques for the officer to consider in delivering the notification. Instructor's guide available.

FM 58 DEFENSIVE DRIVING TACTICS

1977/AIMS/15 min.

Audience: JH-HS

Road tests with offensive and defensive drivers prove that the five minutes saved by the offensive driver were not worth his 138 traffic violations.

FM 59 DEFENSIVE TACTICS I: HAND-TO-HAND TACTICS

1971/Motorola/20 min.

Audience: LET-CT

This film program is designed to aid in teaching the officer the use of defensive tactics without the use of weapons. Reenacted defensive situations are shown and then applied to gymnasium instruction. The instructor in the film is Jack Williams, black belt judo expert and one of the few individuals in the world schooled in Japan in their specialized defensive tactics for law enforcement officers. Methods are not only demonstrated but explained in detail. An excellent program that can be used with or without an instructor. Instructor's guide available.

FM 60 DEFENSIVE TACTICS II: USE OF THE SHORT BATON

1972/Motorola/20 min.

Audience: LET-CT

Departmental regulations concerning the mandatory use of the baton may vary from city to city; but its actual use and value are universally accepted. The baton is presented as an acceptable, publicly approved, second-level weapon. The film stresses the need for such equipment in the police arsenal. Although training scenes are included, it does not attempt to teach actual techniques. Rather, it is intended as an introduction to the ideas for and behind the baton. This film has proven highly successful in police discipline training programs. Instructor's guide available.

FM 61 DEFENSIVE TACTICS III: SURVIVAL TACTICS

1972/Motorola/22 min.

Audience: LET-CT

This emotionally charged film deals directly with the problem of extremist attacks. It is geared to aid the officer in self-defense whenever he or she encounters situations of extreme and unexpected danger. Focus is on an exploration of fighting techniques necessary for the survival of a sudden desperate physical attack. Attackers wielding knives, homemade flame throwers, bottled acid, and other sinister weapons are featured. It is not the purpose of this program to teach actual street fighting; but rather to explore the thinking of the adversaries the officer is likely to encounter in situations of this type and to point out the kind of violence they might practice against him or her. A firm understanding of the principles of balance and momentum is presented, with application to the

intelligent and practiced use of “personal” weapons such as hands, feet, and elbows. Instructor’s guide available.

FM 62 DISCIPLINE AND THE SCHOOL BUS DRIVER

1977/color/24 min.

Audience: A

This film presents practical solutions to school bus discipline problems in age groups covering grades K-12. It emphasizes prompt, firm handling of problem behavior ranging from fist fights to vandalism. While approaching these problems from the viewpoint of the bus driver, this film would be suitable for showing to almost any group interested in the problem of school bus discipline.

FM 63 DOWN-SIZING YOUR DRIVING

1983/AAA/10 min.

Audience: JH-HS-

A

Focuses upon adjustments drivers must make when driving today’s smaller cars.

FM 64 DRINK, DRIVE, AND RATIONALIZE

1973/AAA/26 min.

Audience: JH-HS

This film is a classroom version of popular “Sure, Mac, Sure” television spots, which spoof common misconceptions about drinking and driving.

FM 65 DRIVE AND SURVIVE

1976/Highway Safety Films, Inc./24 min.

Audience: JH-HS-

A

This film reveals the four most important life-saving precautions, which if all motorists followed, the highway death toll could be reduced by at least 75%.

EXPLICIT ACCIDENT SCENES ARE SHOWN.

FM 66 DRIVER’S VIEW OF MOTORCYCLING

1979/AAA/10 min.

Audience: JH-HS-

A

Helps car drivers develop greater understanding and cooperation on safely sharing roadway with motorcyclists.

FM 67 DRIVING IN TRAFFIC

1971/Ford Motor Co./10 min.

Audience: JH-HS

A test driver demonstrates the following tips for driving in traffic: strategic positioning, finding the gap, decision pattern, as well as scanning the scene to get the overall picture.

FM 68 DRIVING TIPS TO AVOID ACCIDENTS**1979/color/18 min.****Audience: JH-HS**

This film discusses several situations that cause many of the most common automobile accidents: entering open intersections, starting from stop signs, following another car, changing traffic lights, pulling away from the curb, and undivided highways. Several drivers show some easily remembered tips for avoiding trouble at these spots. Encompassing all of these situations is the general defensive posture of alertness and anticipation.

FM 69 THE DRYDEN FILE**1973/Motivation, Ltd./28 min.****Audience: A**

Portrays a supervisor's attempts to deal with an employee whose job performance is deteriorating. The employee's specific problem is never revealed; it may be alcoholism, drug addiction, emotional illness; financial or family problems. The exact problem is not the issue; the supervisor's handling of it is. Demonstrates how a problem employee can often manipulate people around him, including his supervisor. How a supervisor falls into time-consuming dead-end traps and trying to diagnose problems he really does not understand is depicted. Provides a casebook example for management and supervisors on how not to handle a troubled employee and then how to handle the situation in the most effective way. Donated by Lt. Tom Reardon, Maine State Police.

FM 70 DUSTING FOR LATENTS**1981/Becton Dickinson/10 min.****Audience: LET**

The fact that fingerprints are fragile pieces of evidence is stressed in this training film. It covers the three types of prints found at the scene -- patent (visible prints), plastic impressions, and latent prints, which are the most difficult to detect. Why fingerprints are left, what types of surfaces would yield latent prints, and how to take prints, along with the materials needed, are all covered.

FM 71 EMERGENCY DRIVING TACTICS**1974/AIMS/18 min.****Audience: JH-HS-****A**

Demonstrates how to cope with emergency situations or mechanical failure; a high-speed skid, a tire blow-out, fire, no brakes, loss of power steering, and submersion in water. States that panic is the cause of many accidents that could have been avoided.

FM 72 EPIDEMIC: DEADLIEST WEAPON IN AMERICA**1985/Simon & Schuster/30 min.****Audience: HS-A**

Narrated and hosted by Collin Siedor, *Epidemic: Deadliest Weapon in America* is a hard-hitting program that examines both the statistical and human sides of the most unpredictable killer in recent history; the drunk driver. Though uncomfortable to watch at times, this program is intended to stimulate thought and discussion among viewers; better yet, it may save lives.

FM 73 EYE OF THE STORM

1970/Xerox Films/26 min.

Audience: A

Presents an experiment in prejudice and discrimination conducted by a Riceville, Iowa, teacher with her third-grade class. Shows the teacher dividing the group according to eye color, and the discrimination resulting when one group is deemed superior. Indicates that prejudice and discrimination are learned attitudes, a key to their elimination in society.

FM 74 FELONY VEHICLE STOPS**1975/Motorola/11 min.****Audience: LET**

Emphasizes caution and attention to detail in making safe apprehension of felons fleeing the scene. Covered are such subjects as pull-over techniques, communications back-up utilization, handcuffing, searching, etc. Discussion guide available.

FM 75 FIELD INTERVIEWS: INTERVIEW OR INTERROGATE**1974/Motorola/25 min.****Audience: LET**

Emphasized is the difference between interview and interrogate and the effects of Miranda upon questioning technique. Included is a discussion covering the areas of custodial and accusational questioning in relation to a field investigation. Instructor's guide available.

FM 76 FINAL FACTOR**1968/Calvin Productions, Inc./14 min.****Audience: JH-HS**

Emergencies are shown developing as first one factor, and then another enters the picture until, in each of five separate vignettes, a "final factor" triggers an accident situation.

FM 77 FIREARMS EVIDENCE COLLECTION**1981/Becton Dickinson/10 min.****Audience: LET**

The film covers the basic information regarding evidence associated with the discharge of firearms in order to allow preservation and collection of evidence so that subsequent examination, identification and comparison by crime laboratory personnel is not hampered by careless or improper handling which might lessen or destroy the value of that evidence.

FM 78 FIREBUGS**1975/Film Communicators/40 min.****Audience: CT-LET**

Eight people, each with a different anxiety, have one thing in common—they set fires. What motivates a person to deliberately set a fire without regard to property damage or the loss of human life? This film explores the psychological background of eight arsonists to discover the reason behind their behavioral patterns. It stresses the importance of the first firefighter on the scene to find and preserve evidence in the arson investigation. It is very important to preview this film before showing it to ANY AUDIENCE!

FM 79 FOCUS ON A JUVENILE: THE FAMILY**MPBN/color/20 min.****Audience: JH-HS-****A**

This film focuses on a deplorable family situation. Two teenagers interacting with parents and apparent lack of respect for each other makes one wonder - who's to blame? The boys worry about whether or not father will return is manifested in truancy and school problems. The film ends with the youth throwing a bottle through a window and being taken down to police station by officers. It is obviously a cry for help.

**FM 80 FOCUS ON A JUVENILE: THE SCHOOL
MPBN/color/25 min.**

Audience: JH-HS-

A

Through interviews with Maine educators, this film delves into reasons for lack of respect and feelings of these adults in coping with children. It goes into pupil evaluation teams, education of exceptional children, and feasibility of law focused education programs being beneficial if properly conducted.

FM 81 FREEWAY DRIVING: MAKING CRITICAL DECISIONS

1982/AAA/14 min.

Audience: JH-HS

Special freeway driving skills are presented for getting on and off freeway safely, maintaining a safe space margin, as well as learning to use freeway guide signs and planning trips.

FM 82 FREEWAY DRIVING TACTICS

1974/AIMS/16 min.

Audience: JH-HS

Demonstrates pointers on what to do in emergencies, making lane changes and entering the freeway. Major emphasis is on reaction time and the danger of following too closely.

FM 83 HANDLING FIREARMS

1979/Motorola/32 min.

Audience: A-CT-

LET

While demonstrating firearms awareness, this multi-media program covers avoidance of accidental discharges in varied situations. Advice is given on how to safely handle firearms that are found; how to properly handle suspect's gun while making an arrest; how to properly store guns at home; and how to conduct serviceability checks on a revolver, semi-automatic and shotgun. The moral of this film is that accidental shooting incidents can be prevented—any firearm can be controlled by thorough familiarization. This program includes a thirty-two minute 16mm film, fifty 35mm slides and an instructor's manual.

FM 84 HANDLING JUVENILE OFFENDERS

1975/Motorola/24 min.

Audience: LET-CT

Designed to improve understanding of juvenile crimes and proper handling of perpetrators. Traces a young offender from first encounter with a petty larceny to an attempt on an officer's life as an older juvenile. Instructor's guide available.

FM 85 HANDLING SUICIDE THREATS

1978/Harper-Row/25 min.

Audience: CT-LET

Most training films are geared toward success. By showing the correct way to handle crises situations, these programs traditionally have happy endings. This film, however, ends by dealing head-on with an officer's failure to thwart a suicide threat. The objectives of *Handling Suicide Threats* are to familiarize officers with the phenomenon of suicide threats or attempts; to show police officers their role in handling suicide threats or attempts; to demonstrate to police officers the various methods they can adopt; and, finally, to encourage police officers to accept suicide prevention as an important aspect of their profession. A handbook is available upon request.

FM 86 HAPPY BIRTHDAY, RAY

1984/Karson, Higgins-Shaw Communication, Inc./24 min.

Audience: JH-HS

Steve Garvey tells us this film deals with the hurt an irresponsible drinker can cause to himself/herself as well as to others. Ray, the guest of honor at a birthday party, does not show up, and flashbacks dealing with his

behavior/attitude while he is drinking were discussed. The police officer that stopped Ray for speeding, running a stop sign and DWI wished him a happy birthday—as he revoked his license. The moral of this film is to know when to say when. This film was donated to the Academy by Valley Distributors of Oakland, Maine.

FM 87 THE HEAD-ON CRASH

19--/National Safety Council/8 min.

Audience: JH-HS

This film was previously used in the National Safety Council's Defensive Driving Program. It discusses the actions a driver can take to avoid being involved in a head-on collision.

FM 88 HIGHWAYS OF AGONY**1969/Highway Safety Films, Inc./28 min.****Audience: JH-HS**

Actual scenes of fatalities are a jolting reminder of what is happening every day to those who say, "It can't happen to me." The recurrent message is that alcohol, speed and recklessness often are paid for in agony...and death.

FM 89 HOSTAGE RESPONSE I: TACTICAL PROCEDURES**1979/MTI/25 min.****Audience: LET**

This film shows themes common to hostage incidents and demonstrates tactics patrol officers and supervisors must use to secure and control the situation. Topics covered in the first part of a three-part series include: dispatch priorities; procedures for the first responding officers; intelligence gathering; firearms discipline; witness debriefing; establishing interior and exterior perimeters; chain of command; role of the tactical squad; selection of personnel; communications links and command posts.

FM 90 HOSTAGE RESPONSE II: NEGOTIATING TECHNIQUES**1979/MTI/25 min.****Audience: LET**

Negotiating Techniques will help establish and train a specialized negotiation team as well as show officers what the team is doing and why. Topics that are covered include: negotiating with emotionally unstable persons; handling political terrorists; treatment and interviewing of released hostages; the negotiator—his behavior, attitude and temperament; as well as the continuous interaction between negotiator and captor. Handbook for Hostage Negotiations is available to be loaned out upon request.

FM 91 HOSTAGE RESPONSE III: RESPONSE TO NON-NEGOTIABLE HOSTAGE SITUATIONS**1979/MTI/25 min.****Audience: CT-LET**

What happens when negotiating efforts fail? What if the captor has proven he will take a life—by actually killing a hostage? Using a correctional institution hostage situation, this film outlines criteria for creating a workable plan for tactical responses, such as, direct assault, use of chemical agents, as well as sharpshooters.

FM 92 HOT PURSUIT**1980/Motorola/17 min.****Audience: LET**

Provides a dramatic look at the high speed police chase and its alarming toll in death and injury to the people involved. The film pays special attention to current training efforts aimed at solving this problem. Simulated chase sequences demonstrate how officers learn to increase the efficiency of their chase without increasing their speed; to recognize when the pursuit becomes more dangerous than it is worth. Produced by CBS News "60 Minutes."

FM 93 INFORMERS I: ELEMENTS OF THE TWO PART TEST**1975/AIMS/25 min.****Audience: LET**

This film emphasizes the importance of information gained from informers. Such information is not only potentially helpful as a source of substantive evidence, but also is often invaluable in justifying such indispensable law enforcement action as arrests and searches. Also covered is the “reasonable man” standard of conduct as it applies to arrests and searches, information received through police channels and disclosures of informers. An instructor’s guide is available.

FM 94 INFORMERS II: FOCUS ON RELIABILITY

1975/AIMS/29 min.

Audience: LET

A discussion of reliability involving informers. Also the use of citizen informer, corroboration and trustworthiness of information from criminal participants. An instructor's guide is available upon request.

FM 95 INKY AND BLINKY

AAA/color/5 min.

Audience: E

Inky, the black cat; Blinky, the owl; and Otto, the auto, show the importance of the color white, both at night and during daytime hours.

FM 96 IS IT ALWAYS RIGHT TO BE RIGHT?

1970/Bosustow/8 min.

Audience: A-LET-

CT

Is it Always Right to be Right? is the perfect tool for expanding the officer's objectivity. A fast moving parable designed to provoke thought and discussion both within the department and out in the community. It handles the subject of conflicting groups and opinions with humor and insight. A color combination of both animation and live action, brilliantly narrated by Orson Welles. This outstanding film has won numerous international awards.

FM 97 IT'S YOUR MOVE, SERGEANT

1974/Motorola/24 min.

Audience: LET

This involving film and discussion program designed for MTI by Frank L. Augustine, Chairperson of the Police Science Department of Miami Dade Community College, utilized the unique case study approach. Six simulated "street" situations each presenting a common supervisory problem are realistically set up on the screen. But no solutions are ever presented. Instead, at the moment of decision for each problem, the narrator challenges the viewer to reach his or her own solution. The discussion leader uses the just shown situation to facilitate a discussion into the "who, what, where, why, how" of the problem and what alternative courses might be taken toward resolution. Topics covered include ethics, integrity, theft, sleeping on duty, violation of direct orders, harassment by a subordinate, and chain of command pressures. A comprehensive discussion guide is provided.

FM 98 IT'LL NEVER HAPPEN TO ME

1983/Visucom Productions, Inc./21 min.

Audience: JH-HS-

A

This film about occupant protection and safety belts takes a unique approach to the safety belt issue. It does not use the threat of death as the primary motivator, but the possibility of permanent disability. It is to be hoped that after viewing this film, occupants will realize that they do not have the "freedom" to choose not to buckle up. A Discussion Guide is available upon request.

FM 99 JERKS THAT IRK

Color/10 min.

Audience: JH-HS

A cartoon character illustrates the hazards that provoke drivers into making mistakes.

FM 100 JUST ANOTHER FRIDAY NIGHT
1984/AAA/15 min.

Audience: JH-HS

Focuses on single-vehicle accidents that all too often involve teenagers, drinking, and high speed driving. Involves young drivers in discussion of how society is to deal with drivers in fatal crashes resulting from impaired driving and/or reckless behavior.

FM 101 KEVIN'S STORY**1983/Durrin Films, Inc./20 min.****Audience: JH-HS**

Kevin's Story relates the tragic episode of an 18-year old who killed a teenage girl in a head-on crash while he was driving while intoxicated. He was sentenced to spend one year talking about his accident to other groups. Kevin's dynamic, moving account will give any viewer food for thought.

FM 102 KRASNER, NORMAN: BELOVED HUSBAND OF IRMA**1972/MTI/7 min./b&w****Audience: A**

This tragicomedy of a "loser" in a pay toilet, in which a dignified Madison Avenue executive enters a men's room only to discover that he does not have the necessary change. After borrowing a coin, he finds that his stall is out of paper. One misadventure leads to another, until he is ready to emerge and finds that the stall lock is jammed, and he can't get out. Over the closing titles we hear him committing suicide by flushing himself down the toilet.

FM 103 LIFELINE: DISPATCHER COMMUNICATIONS**1976/MTI/17 min.****Audience: A-LET**

This film shows law enforcement people at all levels the pressures and problems of police communication in general, so they can realize the value of their own lifeline.

FM 104 LUCKY THIRTEEN**1981/Censen Associates West/15 min.****Audience: JH-HS**

This humorous presentation depicts Lucky, an anatomical dummy, stationed at a government auto test plant in California. Lucky rebels against being an unrestrained dummy in a crash situation and steals the test car and takes off on his own only to discover many people are driving without their seat restraints.

FM 105 MAKE WINTER DRIVING SAFER**1982/AAA/13 min.****Audience: JH-HS**

Outlines the precautions a driver should take to prepare their car for cold weather. Proper techniques needed to anticipate and avoid potential winter accidents due to skidding on ice and snow, as well as how to recover from skid.

FM 106 MAKING INKED FINGERPRINT RECORD CARDS**1981/Becton Dickinson/10 min.****Audience: LET**

This film concerns itself with the use of inked fingerprint impressions in the identification of persons as well as recommendations concerning equipment and procedures to be used in collecting inked impressions for record purposes.

FM 107 MANAGING CONFLICT**1976/Universal Commercial-Industrial/24 min.****Audience: LET**

This film is directed towards the non-violent solution of a conflict situation. The officer is taught to achieve and maintain an objective third party position and to represent a neutral authority figure. Among the suggestions given are separating parties, recognizing the difference between emotion and fact, avoiding surprises

by preparing people for the next move, being a good listener and developing alternatives to conflict.

FM 108 MATTER OF JUDGEMENT**1975/Highway Safety Films, Inc./20 min.****Audience: JH-HS-****A**

Particularly good for the beginning driver, the proper operating procedures for all kinds of road traffic, whether city, expressway or super-highway driving are covered. Effects of weather, skidding, condition of tires, signals, seat belts, turns and steering offer an excellent refresher for all drivers.

FM 109 MEN'S CORRECTIONS: A PROFILE**1974/Byron/30 min.****Audience: HS-A-****CT**

This two part film illustrates what happens to a person once they are incarcerated in the State of Maine. We are given an orientation to the state correctional institutions and the daily routine of inmates as well as the educational/vocational training that is available.

FM 110 MENTAL ILLNESS**1979/Harper-Row/14 min.****Audience: CT-LET**

Situations in which a person is exhibiting abnormal or possibly violent behavior may involve mental illness. It becomes a matter of an officer's judgment formed the moment he/she arrives on the scene. This film discusses the complexities and manifestations of mental illness; however, more importantly, it stresses the way an officer's attitude can tip the balance one way or another while dealing with these individuals. This is a very well done training film.

FM 111 MOPED SAFETY**1979/National Safety Council/15 min.****Audience: JH-HS-****A**

The impressive fuel economy of the moped, which makes it possible to travel 100 to 200 miles on one gallon of gas, will make it an increasingly popular method of transportation. The moped driver, and prospective driver, will want to be aware of the safety guidelines provided by this film.

FM 112 NIGHT DRIVING TACTICS**1984/AIMS/13 min.****Audience: HS-A**

Although there is less traffic at night, there are two and a half times as many accidents as during daylight hours. This film deals with proper driving tactics during hours of darkness.

FM 113 NO SECOND CHANCE**1986/MTI/14 min.****Audience: JH-HS-****A**

Greg, an attractive 17-year-old with everything to live for, now faces life as a paraplegic because he had "too much to drink" at a party. In this film we see how Greg, through a series of flashbacks, insists upon driving home, even though his friend, Anne, begs him to let her drive. The teenagers are involved in a serious

car accident that leaves Greg fighting to walk again. But Anne has no second chance.

FM 114 OBSERVATION AND PERCEPTION

1976/Motorola/22 min.

Audience: LET

This film is designed to help officers develop accuracy in what is perceived. Helps identify practical techniques for better observation, use of human senses for sight and sound. Also discussed are the different ways individual's perceptions are affected by experience, motion, distance, light level and alertness. Short vignettes recreate patrol encounters involving viewer decision-making.

FM 115 OFFICER DOWN...CODE THREE

1975/Motorola/26 min.

Audience: LET

A film dedicated to the critical examination of the circumstances of police fatalities and relates them constructively to the issue of police survival. An identification of the ten most basic mistakes that pose a recurring threat to an officer's life and guidelines for prevention.

FM 116 OFFICER SURVIVAL: ARMED SUSPECT

1978/Motorola/7min.

Audience: LET

FM 117 OFFICER SURVIVAL: BARRICADED SUSPECT

1978/Motorola/8 min

Audience: LET

FM 118 OFFICER SURVIVAL: FELONY STOP (NEWHALL SHOOTING)

1978/Motorola/15 min.

Audience: LET

Narrated by William Conrad, these three films uncover the misjudgment resulting in officer fatalities. The way in which a situation was actually handled is shown, questions asked, and then the incident is rerun showing the correct departmental procedures. *Officer Survival: Armed Suspect* depicts a fatigued officer dealing with an armed suspect and stresses approach techniques and uses of cover and microphone/outside speaker. *Officer Survival: Barricaded Suspect* portrays a barricaded suspect with a hostage and the importance of preplanning, communications, and ordering the suspect to the officer. *Officer Survival: Felony Stop* relates a situation similar to the famous Newhall Shootout and the importance of placing the suspect at a disadvantage.

FM 119 OFFICER SURVIVAL: DAY VS. NIGHT PATROL

1980/Motorola/20 min.

Audience: LET

This unique film approaches patrol problems from an officer survival point of view. It carefully inspects the differences between day and night patrol and dangers associated with each. Most importantly, this film goes beyond basic and proven tactical concepts to look at the attitudinal and behavioral implications of working "when the air turns black." An instructor's manual is available upon request.

FM 120 OFFICER SURVIVAL I: THE DAY EVERYTHING WENT WRONG

1977/Harper-Row/22 min.

Audience: LET

Focuses on three major causes of officer assault: the officer's demeanor, attitude, and lack of skill in using proven psychological techniques to control the behavior of enraged disputants. The situations presented in the film give the officers the opportunity to identify, analyze, and openly discuss these causes. An instructor's guide is available upon request.

FM 121 OFFICER SURVIVAL II: APPROACHING POTENTIALLY EXPLOSIVE CONFLICTS

1977/Harper-Row/22 min.

Audience: LET

It is critically important to periodically stress the potentially dangerous nature of disturbance calls. Too many officers "set themselves up" by falling into routine patterns. This film uses replays after each careless approach and entry to show how the use of more caution could have prevented the injuries and fatalities shown, and to stimulate discussion about the effectiveness of approach and

entry techniques as they are used in the situations. An instructor's guide is available upon request.

FM 122 OFFICER SURVIVAL III: DEFUSING HOSTILE INDIVIDUALS

1977/Harper-Row/22 min.

Audience: LET

This film provides officers with a series of psychological control techniques that will assist in restoring order in an inflamed or hostile situation without resorting to the use of physical force unless absolutely necessary. The film stresses the need to reestablish a peaceful atmosphere conducive to a logical, orderly examination of the underlying issues that provoked the outburst. Before an officer can explore the reasons underlying the conflict, the disputants must be calm enough to “think straight” about what the problem is. Two common dispute situations have been developed to illustrate the series of psychological control techniques. An instructor’s guide is available upon request.

FM 123 OFFICER SURVIVAL IV: PROBLEM IDENTIFICATION: DETERMINING THE UNDERLYING ISSUES OF A CONFLICT

1977/Harper-Row/22 min.

Audience: LET

The incidents that precipitate a dispute are often not the real cause of the dispute. This film is designed to help teach officers how to identify the underlying issues of conflict through the use of a process of calm, orderly information-gathering. Once the disputants recognize the real issues, they can begin to work out a rational solution. Without such recognition, the issues will often receive repeated call-backs. An instructor’s guide is available upon request.

FM 124 OFFICER SURVIVAL V: CONFLICT RESOLUTION, MEDIATING DISPUTES

1977/Harper-Row/22 min.

Audience: LET

Working out a negotiated settlement through mediation has many advantages to the officer. It makes the officer’s job smoother and brings a positive and abiding, mutually agreed upon and thus authentic resolution to the issues that underlie the dispute. In specific terms, it means fewer repeat calls, citizens feeling they have received help with a problem, and thus feeling good about the police, and police officers leaving the call with positive feelings of accomplishment, all in one sweeping stroke. The film includes two situations that illustrate the use of mediation. An instructor’s guide is available upon request.

FM 125 OFFICER SURVIVAL VI: CONFLICT RESOLUTION, UTILIZING COMMUNITY RESOURCES

1977/Harper-Row/22 min.

Audience: LET

While officers who use mediation will significantly reduce the number of call-backs over a period of time, some problems are either not negotiable or go beyond the officer’s ability and training (alcoholism, chronic marital discord, separation and resultant loneliness, threatened suicide, etc.). Recognizing that police officers cannot be social workers, the situations in the film show officers how to make effective use of referral resources available in their community. An instructor’s guide is available upon request.

FM 126 ONE SECOND TO SAFETY

1957/color/18 min.

Audience: JH-HS

This is a driver attitude film covering engineering, education and enforcement areas of highway safety. It explains what various state agencies are doing for motorists, but points out that traffic safety is still a matter of individual responsibility.

FM 127 ONE TOO MANY**1984/Learning Corporation of America/31 min.****Audience: JH-HS-****A**

A moving and tragic drama of teenage drinking and driving. The story centers around four high school students, friends who began dating. With increasing frequency, one of them spoils the evening for the others with his insistence on drinking and driving, until one night it ends in the death of one of the group.

FM 128 PARKING TACTICS**1968/AIMS/16 min.****Audience: HS-A**

Demonstrates the details of parallel, diagonal and hill parking. Also points out techniques of backing properly in parking lots. The approach to these subjects is light and humorous.

FM 129 PASSING...AND BEING PASSED**1969/Journal Films/8 min.****Audience: HS-A**

This film was previously used in the National Safety Council's Defensive Driving Program. It deals with the concept of recognizing the necessity of passing in various driving situations. It also shows proper passing techniques and discusses the art of being passed by other drivers.

FM 130 PASSIVE RESTRAINTS...READY WHEN YOU ARE**1979/Allstate/20 min.****Audience: HS-A**

Film is dramatic proof that such passive restraints as airbags can reduce the number of serious injuries and deaths resulting from head-on crashes. Shows how an under the hood sensor prevents air bag from accidentally inflating.

FM 131 PATROL CAR RADIO**1975/Motorola/10 min.****Audience: LET**

Proper etiquette for radio transmission, procedures for giving and receiving information, physical treatment of equipment, and effective interaction with dispatch services. A discussion guide is available upon request.

FM 132 PATROL PROCEDURES I: VIOLENT CRIMES**1971/Motorola/20 min.****Audience: LET**

The "investigative principles here are basic...the transfer of materials underlies the whole thing. An armed robber comes on the scene and he leaves something and he takes something away...I don't care how minute...he leaves footprints, fingerprints, bullets, weapons, tools, tool marks, blood, fluid, semen, fiber, something...and he takes something away with him." So says the investigating officer at the scene of the crime. A stirring reenactment of a robbery in a home where the awakened occupants are shot and killed and a neighbor is seriously wounded. Clearly outlines the role of the police officer in such a situation. An instructor's guide is available upon request.

FM 133 PATROL PROCEDURES II: ROUTINE PATROL**1971/Motorola/24 min.****Audience: LET**

Covers the major points of pre-patrol preparation and observation. The officer is made aware of the necessity for proper mental attitude, physical condition, and his image as a peacekeeper, servant of the people, and arresting officer. Subjects include roll call bulletins, laws (local and federal), and geography of patrol areas. Many points are considered through the eye of the camera as the trainee is given an opportunity to test his powers of observation and perception in dealing with distance, darkness, size, movement, and personal characteristics. Emotional and psychological factors are also considered. The film develops the idea that the patrol officer is the eyes of the department and interpreter of the laws of society. Instructor's guide available.

FM 134 PATROL PROCEDURES III: CRIMES IN PROGRESS

1973/Motorola/24 min.

Audience: LET

The dramatic techniques of this film follow three events concurrently: a burglary safe-cracking, an armed robbery, and a prowler/peeping tom. Patrol procedures are studied in tactical detail and cover the following: driving techniques; communications procedures; first unit response; single-man response; two-man patrol; back-up units; observation techniques; appropriate legal definitions; lookouts; and building search techniques. The burglary sequence develops into the shooting of a service station attendant and one offender fleeing. This situation requires several judgment calls that test the trainees knowledge and comprehension of the problem. In the third sequence, the peeping tom is watching a female undress. The material concerns the danger he represents and techniques used by the officers in apprehending the offender. Instructor's guide available.

FM 135 PATROL PROCEDURES IV: SPECIAL SITUATIONS

1971/Motorola/25 min.

Audience: LET

This film deals with the officer's first contact response to citizen trouble calls (mostly non-violent and non-criminal). Emphasis is on proper attitude, attention to detail, and the ability to relate sympathetically and effectively to the mental and physical states of people involved. Through a series of behavioral studies, the officer sees the necessity for remaining objective in the handling of emotional and/or repulsive situations. The responsibility for the protection of life and the necessity for understanding a complex and often violent society are explored. Situations include: suicide by hanging, mental illness, reported rape, lost child, tenant dispute, threatened jumper, diabetic coma, runaways, missing person, and drug OD. An additional sequence at the morgue points out procedures for handling bodies and recognizing symptoms and causes of death. Instructor's guide available.

FM 136 PATROL PROCEDURES V: FIELD PROBLEMS

1973/Motorola/25 min.

Audience: LET

This film goes one step further in the handling of citizen trouble calls, combining first contact with follow-up response. By viewing a given situation from several different angles, as would witnesses standing in different positions, the officer is given the opportunity to evaluate the interpretation between assumption and fact and the techniques used in compiling facts from a variety of sources to get at the truth. The analysis of hysteria and the holding of witnesses at the scene are

covered, as are getting testimony from witnesses, questioning victims, and the use of discretionary authority. Situations include: prostitution, drunk and disorderly, rape investigation, purse snatching, possible sex offenders, and handling of juveniles.

FM 137 PLAY IT COOL: A QUESTION OF ATTITUDES

1979/MacMillan/15 min.

Audience: LET

Designed as an effective tool to help your officers handle potentially violent situations. This film deals with on-the-scene confrontations with potentially explosive mobs, small groups and individuals. An explanation of how an officer's behavior affects hostility and develops negative or positive reactions. Typical situations include street corner gangs, barroom brawls and campus demonstrations.

FM 138 POLICE CIVIL LIABILITY: NEGLIGENT USE OF MOTOR VEHICLES
1978/Motorola/20 min.

Audience: LET

This film opens with a police officer's story of how he killed two innocent people while enroute to a call - how he has lost his credit rating and the fact he lives with knowing he pointlessly killed these teenagers. It gives basic coverage of non-emergency situations and why you should not expect to be exempt even if you use your warning equipment. Proper parking of vehicle is stressed. You must be aware of condition of vehicle and if you persist in driving it and have an accident, you may be held liable. You should be reasonably sure an emergency exists before entering into a code 3 situation. Adequate warning must be given -- both lights and siren. There is no such thing as "half an emergency" in violating traffic laws. In summation, determining if an emergency exists -- giving adequate warning enroute -- and above all, having due regard for safety is the only rational way to embark on high speed situations.

POLICE: THE HUMAN DIMENSION
1975/Harper-Row/8 reels/23 min. each

Audience: LET

This series was made in recognition of the recommendation made by the Police Task Force of the National Advisory Commission on Criminal Justice Standards and Goals. The Task Force Report in setting forth standard 16.4 states: "Every police agency should immediately develop and improve the interpersonal skills of all officers." Through a total of forty incidents an effort is made to identify the kinds of interpersonal problem situations that are most likely to cause an officer some sort of trouble (whether social, psychological, administrative or legal). Particular emphasis was placed on actual human relation incidents in which experience had demonstrated that an officer was poorly equipped to handle because he had little or no advance preparation. Each film is divided into "stop action" group discussion sequences that present a problem to the class and then allows for discussion led by an instructor's guide.

FM 139 POLICE: AUTHORITY {PART A}

This film involves the use and misuse of authority invested in police officers to include the "roust" of an ex-con, a conflict between the "letter" and the "spirit" of the law, on the spot justice to a child beater, the weight of personal values in handling homosexuals, tension between black and white officers, and white officers handle a "noise complaint" involving a party of blacks in an apartment.

FM 140 POLICE: AUTHORITY {PART B}

This film involves the use and misuse of the authority invested in police officers to include public demands which force two officers to fake a charge to get results, a juvenile shoplifter and the use of police discretion in field situations, the handling of abuse and insults, the effects of an officer's age, appearance, race on a situation and an officer pressured to overlook a situation because of the violator's position or status.

FM 141 POLICE: COMMUNITY {PART A}

This film involves police-community relations providing services to all segments of the community to include how a cynical and disinterested officer handles "another routine call." The confronting of human tragedy and how officers become insensitive, the serving of the entire community including a "man down" call that turns out to be a "wino," stereotyping and the insensitivities it produces in a rape charge, and the officer's conduct off duty in public.

FM 142 POLICE: COMMUNITY {PART B}

This film involves police-community relations, providing police services to all segments of the community to include the avoidance of monotonous calls, problems at social gatherings, the effect of a loss of patience on citizens, the frustrations of going by the book. Conflicts between officers with overlapping jurisdictions.

FM 143 POLICE: ETHICS {PART A}

This film involves the many problems a police officer encounters in trying to maintain his professionalism to include the drinking patrol partner, moral temptations with an encounter with a female violator, the taking of bribes by a senior officer, the sleeping of a senior officer on duty, and the taking of the law into your own hands.

FM 144 POLICE: ETHICS {PART B}

This film involves the many problems a police officer encounters in trying to maintain his professionalism to include police corruption, stretching the truth on a case, unethical conduct involving larceny, and police brutality.

FM 145 POLICE: MINORITIES

This film involves police-minority relations and the hardships facing police include a black traffic violator confronted by a white officer, a domestic complaint involving a Latin American family and the problem of stereotyping, white officers assigned to a black ghetto beat discuss "niggers," the problems of a black police officer in a white community, two white officers show different ways of quieting a loud party involving blacks.

FM 146 POLICE: STRESS

This film provides vignettes illustrating many of the more common and frustrating incidents which subject patrol officers to high levels of stress on a daily basis as they attempt to handle and react to various forms of verbal abuse, insulting conduct and other tensions both on the job and at home.

FM 147 POLICEMAN

1979/Aspect IV/11 min.

Audience: E-M

Presents the police officer as a man whose job is helping people in a great variety of ways. Depicts officers at street crossings, checking shop doors at night, helping stranded motorists, answering calls and comforting lost children. *Policeman* tells of the training necessary for police officers.

FM 148 POLICE MARRIAGE I: HUSBAND-WIFE PERSONAL ISSUES

1977/Harper-Row/24 min.

Audience: LET

In many ways, police marriages are very special and highly stressful. The officer and their spouse are a team. Together they must face the unique pressures of the job as a police officer. If they do not, the marriage may be bitter. Or it may, as is common, dissolve in divorce. Film I shows how police marriage can strain even the most secure relationships.

FM 149 POLICE MARRIAGE II: THE POLICEMAN'S FAMILY

1977/Harper-Row/24 min.

Audience: LET

Cops want to be good fathers. Often they succeed. Sometimes they fail. It's hard to join kids at baseball games when you're working Saturday and Sunday. How do you sleep during the day if your kids are active and you've got to work the night shift? Most police officers expect better behavior from their kids. Do they get it? Generally no. What then? Because they see more violence, some cops try to overprotect their kids and the kids resent it. How do you deal with this? Teenagers are often embarrassed by peer group pressures when their father is a cop. After all, the teen years are years of challenging authority. And dad is one of the ultimate authority figures. What do you do when your kids break the law? Are you a cop first and a father second? Should you forget you are a cop at all? Being both a father and a cop can cause intense stress. Do your officers know how to handle both jobs?

FM 150 POLICE MARRIAGE III: SOCIAL ISSUES: THE FAMILY IN THE COMMUNITY

1977/Harper-Row/24 min.

Audience: LET

Being a cop and a family person is stressful enough. But often, additional stress comes from in-laws, friends, neighbors and even other officers and it can hit hard against a cop's ego, his morale and his performance. Sometimes the way the neighborhood can treat a cop's family can be crushing. It all hurts. It hurts the cop. It hurts his family. It can really hurt his approach to his job. It's stress, and it kills both the individual and their spirit...if they do not know how to handle it.

FM 151 POLICE PURSUIT

1974/Film Communicators/19 min.

Audience: LET

Narrated by Jack Webb, this film approaches the subject of pursuit as being a weapon, a hazard to the entire world, pursuit drivers included. Covers the necessity of skills in maneuvering, stopping, skid control, cornering and development of alertness to hazardous situations.

FM 152 PREJUDICE: PERCEIVING AND BELIEVING

1976/Harper-Row/28 min.

Audience: HS-A

Prejudice is seen as pre-judgment based upon what one expects to perceive, as this film narrated by Ed Asner explains.

FM 153 PRISONER CONTROL AND TRANSPORT

1974/Motorola/10 min.

Audience: LET

This film related the tragic outcome if a law enforcement officer does a "sloppy" job of transporting a prisoner. Classroom demonstrations show the proper method for correct search techniques when taking a prisoner into custody.

FM 154 PRIVATE PAIN--PUBLIC BURDEN

198-/NHTSA/15 min.

Audience: HS-A

All the excuses for not using seat belts are reiterated. We have no control over accidents-we do have control over using seat belts to stop "the human collision." Interviews with neurosurgeons and reconstructive surgeons drive home the aftermath of all seat belt excuses.

FM 155 PROBABLE CAUSE: SEARCH AND SEIZURE

1975/Motorola/20 min.

Audience: LET

Demonstrate those hard to find circumstances that build probable cause for search and seizure. Gives illustrations that can be used as guidelines for search of persons, vehicles, rooms, etc. The application of the 4th and 14th Amendments to the Constitution, the Mapp Case, is also discussed. It is recommended that the instructor read recent court decisions prior to presenting the film. Instructor's guide available.

FM 156 PROPER AUTHORITIES

1978/University of Maine/20 min.

Audience: JH-HS-

A

This film, shot entirely in Maine, and narrated by Martin Murphy, legal advisor to the Portland Police and former Director of the Maine Criminal Justice Academy, documents the public's view of police as authorities, symbols, and most important - human beings. Comments by Judge Jessie Briggs of the Maine District Court, Dr. David Keen of the emergency room at Mercy Hospital in Portland and a former California resident, who has been a victim of crime since moving to Maine, help to shed some light on the police and their job related frustrations. Accompanying pamphlet available.

FM 157 RAPE I: PROBLEMS AND PROOF
1977/AIMS/30 min.

Audience: LET

An in-depth study of the subject, concerning the evidentiary problems encountered at trial and how these problems relate to an officer's initial contact with the rape victim. Shows the value of careful investigation and the important role played by the first investigating officer on the scene. An instructor's guide is available upon request.

FM 158 RAPE II: PROVIDING THE PROOF
1977/AIMS/30 min.

Audience: LET

Successful rape prosecutions often depend upon accurate presentation in a court of specialized chemical and scientific evidence. Offers information on procedures; points up detail and the establishment of facts; deals with collection and expert analysis of demonstrative evidence; the chain of possession; identification procedures and protection for the victim. An instructor's guide is available upon request.

FM 159 REACTION, BRAKES, TIME AND SPACE
1964/AIMS/9 min.

Audience: JH-HS

Graphic proof that "tailgating" is dangerous. A viewer's self-test illustrates reaction time lag. Time is translated into reaction distance in a 50 mph test staged with stunt drivers.

FM 160 REAL ROOKIES
1981/Motorola/28 min.
LET

Audience: JH-HS-A-

This film documents the process of becoming a police officer -- who does it, how they do it, and why. A personal focus on three new recruits at a police academy illustrates the sacrifice demanded by the intense rigors of police training. The attrition rate in the academy is high and not everyone makes it through. Those who do, however, have the motivation and commitment necessary to endure the extreme physical and psychological training. The film follows three rookies a year and a half after graduation as they experience the surprises, rewards and disappointments of police work.

FM 161 REPORT WRITING
1974/Motorola/25 min.

Audience: LET-CT

The purpose of this film is twofold: to introduce the trainee to the necessity for clear reporting and to present some of many problems that interfere with clarity of expression in the written report. By emphasizing the kinds of problems that result from careless or hasty reporting, the film should drive home the necessity for both method and care. This film is set in "stop action" sequences allowing for group discussion. Small vignettes of criminal justice topics such as search and seizure, investigation and interviewing are used as vehicles for classroom interchange in finding solutions to the reporting problems. An instructor's guide is available upon request.

FM 162 THE RITES OF VIOLENCE

1981/Minnesota Program Development, Inc./26 min.

Audience: A-LET

Through a dramatization, the viewer sees the story of Bruce and Diane and how effective the pilot Domestic Abuse Intervention Project in Duluth, Minnesota is in handling violence in the home. *Rites of Violence* shows Bruce being handcuffed by officers, arrested, his court appearance, and his counseling sessions he must attend throughout his one year probation period. This film teaches that each batterer is responsible for their actions, which damages the entire family--both physically and mentally. **This Film was purchased by the Maine Coalition and can be used only by members of the coalition or for training purposes at the Academy.**

FM 163 ROAD TALK**1976/color/10 min.****Audience: JH-HS**

This film describes some of the telltale signs which alert drivers can use to help avoid accident situations. It also discusses some of the "language" drivers can use to communicate with other drivers.

FM 164 ROOM TO LIVE II**1982/Media Group,Ltd./27 min.****Audience: H-HS-A**

Filmed in an automobile junkyard, Sgt. Jack Ware reinforces the reasons for wearing seat belts. Why do we wear clothing belts? It is a habit...not just to keep up our pants or skirts! People wear seat belts on long trips, but not local driving where most accidents occur. Keep items secured in the car so they will not become lethal missiles. Make certain you secure yourself and all passengers as well.

FM 165 ROUTINE STOPS**1962/AIMS/15 min.****Audience: LET**

Safety in dealing with traffic violators is stressed in this California Highway Patrol's training film emphasizing there is no such thing as a "routine stop." Basic points that will provide maximum safety for law enforcement officers dealing with traffic violators - through a series of dramatic vignettes.

FM 166 RURAL DRIVING**1971/Ford Motor Co./10 min.****Audience: JH-HS**

A test driver narrates the techniques of open road driving. Simply by investigating the decision and identifying the critical clues, it lessens the dangers of driving around curves, cresting a hill and passing another vehicle.

FM 167 SAFETY BELTS: A SMASHING SUCCESS**1974/AIMS/14 min.****Audience: HS-A**

Only one American in three consistently use automotive safety restraints despite the overwhelming supportive evidence. Tests along with auto-collision experiments bolster the arguments for safety belts and harnesses.

FM 168 SAFETY ON DAY PATROL**1977/Motorola/11 min.****Audience: LET**

A series of practical vignettes that dramatize the need for greater officer understanding of and attention to safety. Includes vehicular and non-vehicular safety hazards and discussion of overall attitude and physical conditioning. Instructor's guide available.

FM 169 SAFETY ON NIGHT PATROL**1977/Motorola/11 min.****Audience: LET**

Safety on Night Patrol concerns officer visibility on nighttime duty -- the importance of having it and the dangers of not. It consists of a series of practical street situations that visually dramatize the need for greater officer safety. The

candid commentary of real police officers is used to reinforce the seriousness of these situations. In An instructor's guide is available upon request.

**FM 170 SCOPE OF SEARCH: CHIMEL AND PLAIN VIEW
1976/AIMS/25 min.**

Audience: LET

The film points out that the purpose of the Chimel rule -- the permissible extent of a search -- is to ensure officer's safety. Thus, they may search only for weapons and destructible evidence, and only in the area over which the suspect has immediate control. If the suspect moves, that area is extended. They may not search the rest of the house unless they have "specific articulable facts" upon which to base a search. The sequence dramatized to illustrate these points is then redone with an additional suspect present at the address. An instructor's guide is available upon request.

**FM 171 SEARCH WARRANT PREPARATION II: FORCIBLE ENTRY & ORAL
SEARCH WARRANT
1975/AIMS/32 min.**

Audience: LET

This film is a continuation of the film "search warrant preparation" and centers around the proper execution of the search warrant and emphasizes the validity of the evidence. Areas covered include unnamed items in a warrant to be lawfully seized, the keeping of confidential informants anonymous and the procedure of forcible entry. An instructor's guide is available upon request.

**FM 172 SEAT BELTS: A LIFESAVING HABIT
1986/AIMS/20 min.**

Audience: HS-A

Common excuses for not wearing seat belts are refuted in this film. Driving is the riskiest thing that most of us do. Need for safety seats for small children is stressed along with the different kinds of available seats and inexpensive sources.

**FM 173 SERGEANT TOM KELLER
1978?/University of Maine/20 min.**

Audience: JH-HS-

A

This film documents the working day of a young police officer, who has been on duty for six years in Portland, Maine, the city where he was raised, and his view of the public he serves. It opens with a briefing session and then "eavesdrops" on the thoughts of this police officer as he performs his patrol. It delves into what made him become an officer of the law and how this job is not just "battling the dragons of evil," but dealing humanely with the people he is sworn to protect. Accompanying pamphlet available upon request.

**FM 174 SHOOT, DON'T SHOOT
1982/Motorola/25 min.**

Audience: CT-LET

Narrated by Peter Falk, *Shoot, Don't Shoot* presents a test that allows viewers to compare their shooting performance and judgment with those of an on-screen test group of citizens and a group of police officers who had to shoot, or were shot in the line of duty. Interviews with officers who have been involved in shootings illustrate the difficulties in coping with the physical and emotional after-effects of these incidents. Also featured in the film is footage of ride-alongs with

two officers who demonstrate their techniques of apprehending suspected felons without using their weapons. A discussion guide is available upon request.

FM 175 SHOOTING DECISIONS

198-/Motorola/25 min.

Audience: LET

Shooting Decisions presents authentic reenactments of 21 shooting situations in which the decision had to be made to shoot or not to shoot. Designed to train officers to develop legally acceptable decision-making skills, to make shooting decisions on suspect behavior and environmental factors, and to apply cover, concealment, use of explicit verbal challenges, and reloading techniques in a variety of armed confrontations. Includes situations with low light levels, multiple adversaries, etc. Use of point-of-view camera techniques allows officer to actively participate in program. **PLEASE NOTE:** This film was purchased by the Maine Warden Service and will be restricted to **ACADEMY USE ONLY**.

FM 176 SHOTGUN: SECOND WEAPON

1976/Motorola/25 min.

Audience: CT-LET

A training film on the proper use of the shotgun to include styles and makes of weapons, psychology of the shotgun, car mounts, ammunition. Gives an overall understanding of what the shotgun can and cannot do, and recreates actual examples of incorrect use that can be avoided with knowledge, care and proper attitude. An instructor's guide is available upon request.

FM 177 SIGNS AND LINES: THE LANGUAGE OF SAFETY

1973/General Motors Corp./10 min.

Audience: JH-HS-

A

Animation illustrates and explains the international system of traffic control signs and markings.

FM 178 SILENT ALARM RESPONSE

1981/Bravo Productions/29 min.

Audience: LET-A

This film takes a look at the role of both the financial institution and local law enforcement authorities before, during and after a robbery. It shows insight into the motivations and behavior of the offender, as well as some of the most common errors made by institutional personnel and responding police...sometimes fatal errors. Step-by-step demonstrations of the proper response action are shown to ensure the safety of all involved. **Donated by Merrill/Norstar Bank.**

FM 179 SMITH SYSTEM OF SPACE CUSHION DRIVING

1968/FMC Corp./18 min.

Audience: JH-HS

Emphasizes five basic rules of safe driving: aim high in steering, watch the big picture, keep your eyes moving, be sure they see you, and leave yourself an "out."

FM 180 SMOKY JOE'S HIGHRIDE

1983/AAA/13 min.

Audience: JH-HS

This film combines live action and an animated video game format shows different negative effects of marijuana on driving skills. A teacher's discussion guide and student pamphlet is available upon request.

FM 181 SO LONG, PAL
1974/AIMS/22 min.

Audience: JH-HS

This film focuses on the concept that the cocktail hour is "an American tradition." Fantasy flashbacks triggered by key words gives the theory of evolution relating alcohol to the growth of America. It shows our "hero" being put through sobriety tests and officers getting his debut on videotape. This is a well-done, sometimes humorous film, but with the inevitable unhappy ending.

FM 182 SURVIVAL SHOOTING TECHNIQUES
1978/Motorola/25 min.

Audience: LET

The incidents in this film are drawn from actual occurrences and feature officers who are skilled in the latest survival tactics. The procedures shown are calculated to help an officer coordinate mind, body and firearm into an effective "weapons system" that will enable him or her to control the outcome of an armed confrontation. Supplementary materials include 40 slides, a cassette tape and an instructor's manual.

FM 183 TAILGATING: HOW CLOSE IS TOO CLOSE?

1976/AIMS/11 min.

Audience: JH-HS

The two-second rule can warn any driver when he is flirting with a dangerous tailgating accident. This animated film shows graphically how hazardous tailgating can be and demonstrates a simple method to avoid it.

FM 184 TECHNIQUES OF ARREST

1972/Motorola/20 min.

Audience: LET

This film is introductory in nature and attempts to touch upon the wide variety of subjects that fall under the category of "arrest techniques." Realistic scenes of the legal requirements governing the subject of arrest situation is different, demanding its own skills and its own method of approach, planning and execution. The film also points out the dangers inherent in the arrest situation. It is designed to involve the trainee on a dramatic level to offer true insight into his or her reactions and possible future performance. An instructor's guide is available upon request.

FM 185 TESTIMONY AND COURTROOM DEMEANOR

1965/International Productions/b & w/22 min.

Audience: LET

Designed as a guide to officers in presenting evidence and conduct when "on the stand." This film depicts the right and wrong ways to testify and the effect upon the case and the public's image of the department.

FM 186 THE THIRD KILLER

1966/color/28 min.

Audience: HS-A

A dramatized study of a "death salesclerk" seeking "clients." He finds frustration in progress against the nation's number one and number two killers, heart disease and cancer, but discovers many eager prospects through the third killer, traffic accidents.

FM 187 TIRE HYDROPLANING

1970/color/12 min.

Audience: JH-HS

This film points out that driving in wet weather can be dangerous. It explains what hydroplaning is, when it occurs, what the consequences can be, and what you can do about it.

FM 188 TO DRIVE AT NIGHT

1976/AAA/13 min.

Audience: JH-HS

Using the latest technological advancements in night photography, this film gives new and experienced drivers a vivid, realistic, visual presentation of driving conditions at night. Major emphasis is placed on the need for drivers to modify daytime driving habits and maneuvers to meet specific problems posed by reduced visibility when driving at night.

FM 189 TO KILL THE FUTURE

198-/Simon & Schuster/16 min.

Audience: JH-HS-

A

Inexperience behind the wheel and lack of familiarity with alcohol tolerance combine to turn a teen party into an appalling tragedy. Heart-wrenching look at the human agony of deaths caused by drunk drivers. A very stark reminder that these victims leave behind families and friends who must cope with the injustices of these deaths. Produced by NBC First Camera.

FM 190 TRAFFIC COURT

1972/AIMS/14 min.

Audience: JH-HS

Dramatized case histories provide an overview of traffic court procedures to familiarize viewers with the process and its variables and ramifications. This film is produced in consultation with the American Bar Association.

FM 191 TRAFFIC DIRECTION AND CONTROL

1976/Motorola/20 min.

Audience: LET

Presents variety of traffic and pedestrian control situations -- day time, night time, inclement weather, etc. Demonstrates need for consistent traffic direction; hand signals and gestures; correct use of the whistle, baton, flashlight, flares and reflector. Tips on dealing with fatigue and rude motorists. An instructor's guide is available upon request.

FM 192 TRAFFIC ENFORCEMENT

1974/Motorola/10 min.

Audience: LET

This concise training film tells how to handle traffic violators and covers the basics of dealing with a stop sign and speeding violation. By analyzing the officer's evaluation of the traffic offense, his action, pursuit, parking, approach, confrontation, and finally, his presentation of the citation to the offender--the lesson is well reviewed and, hopefully, well learned.

FM 193 UNDER ARREST

1974/Walt Disney Productions/15 min.

Audience: JH-HS

To clarify citizen responsibility to cooperate with legal authority, to distinguish between responsibilities of the police, to enforce the law and of the courts to dispense justice, to provide an example of the self-defeatism engendered by antisocial attitudes and action, to illustrate police and citizen rights in a street encounter, and to examine the procedures followed from both points of view.

FM 194 UNDER THE INFLUENCE

Southerby Assoc./27 min.

Audience: HS-A-

LET

Under the influence is a film on the Santa Monica Experiment. A control group is given a defensive driving course and then a control test. They are then allowed to consume alcohol to the .10% level, which is legally under the influence. They then repeat the test. This is an excellent "soft-sell" for not driving under the influence. It is particularly good for high school students because it is not a lecture but a demonstration that makes its point humorously.

FM 195 UNTIL I GET CAUGHT

1984/AIMS/28 min.

Audience: HS-A

This film, narrated by Dick Cavett, deals with our acceptance of drunken drivers. Through interviews with people who had lost several members of their family--by listening to the prosecuting attorney, the judge and self-help groups, we are more convinced than ever that Americans are going to continue drinking and driving until they get caught. Our system is compared to that of Sweden's, which is one of strict enforcement and revocation of licenses.

FM 196 USE AND ABUSE OF FORCE

1977/Motorola/20 min.

Audience: LET

Emphasizes operating under rules and guidelines, justifiable use of force vs. "free fire zones." Shows use of force as a consequence of violence or the cause of violence when used improperly. Also addressed is the question of civil liability, both personal and departmental. The recognition and control of prejudice is cited as a step towards the control of excessive force. Temper plus prejudice plus nervousness or fear plus force = trouble.

FM 197 USE OF THE BATON: THE LAMB METHOD

1976/Harper-Row/22 min.

Audience: CT-LET

Teaches techniques that, if properly used, could help avoid verdicts of police brutality stemming from the use of the service baton. A training manual is available upon request.

FM 198 VISUAL DETECTION OF DRIVING WHILE INTOXICATED

1981/NHTSA/10 min.

Audience: LET

Study conducted by the National Highway Traffic Safety Administration and Anacapa showed 113 erratic driving behaviors apparent in drivers operating under the influence and registering a blood/alcohol content level of .10. From this study, twenty cues were derived which made up the DWI detection codes.

FM 199 VULNERABLE TO ATTACK

1975/MacCrone/20 min.

Audience: A

Narrated by actor, Greg Morris, this film informs women about techniques useful for self-protection; first by preventing the situation from developing; second by "cooling off" the aggressor and finally, by physical self-defense training. Included in this film are dramatic demonstrations on how to restrict information from strangers; locking hardware--especially the no-security common chain lock; types of doors--solid, hollow, etc.; safety strategy on the streets and in the car; purse armament; trained dogs and simple principles of leverage against an attack. *Vulnerable to Attack* gives women's groups what they want to know! When used in a conscientious crime prevention program, this film encourages citizen participation and individual action.

FM 200 WATERSKIING ON FOUR WHEELS

1978/AAA/13 min.

Audience: HS-A

This film features a discussion of the phenomenon of hydroplaning and steps drivers must take to maintain control when driving on wet pavement.

FM 201 WHAT'S A COP?
1973/Motorola/27 min.
LET

Audience: HS-A-

How does society feel about the modern police officer? How does he or she function in today's difficult new environment? This sensitive film is an attempt to show the public what the cop is all about. What he thinks and feels. The dangers he faces. The decisions he or she makes. The attitudes he or she is subjected to. And above all, why he chooses to remain a cop during these difficult times. An electrifying in-depth study, ideally suited for community relations programs, rookie motivation, recruiting, and departmental family relations units.

FM 202 WHEELS OF TRAGEDY
1963/Highway Safety Films,Inc./28 min.

Audience: HS-A

You travel with two Ohio State Highway Patrol Officers on a regular tour of duty and witness the tragic results of careless driving as police officers see it daily. The accidents are analyzed and you see them reenacted from a point in time minutes before the crash occurred, portraying the inattention and poor judgment that contributed to each accident.

FM 203 WHY 55?
1979/color/14 min.

Audience: JH-HS

A combination of live action and animation dramatizes the margin of safety provided by driving 55 mph and that driving 65 mph does not necessarily get people there more quickly. There are also economic advantages of living with the 55 mph law, and this film shows that those who drive 55 mph not only have greater chances of surviving, but they can spend a greater part of their lives doing things they would rather do than wait in line for gas. It gives enough reasons for supporting 55 mph law--safety, economy, lower insurance rates, rare and endangered fuel supplies.

**FM 204 WILD AT THE WHEEL
1978/AIMS/10 min.**

Audience: JH-HS-

A

The serious accident of a teenager who is a compulsive speeder leads to an examination of why people speed. Through Tom's story, we see that many factors contributed to his speeding. His feelings of insecurity and inferiority magnified them, and speeding was an emotional outlet. Tragically, it was also the ultimate victor.

**FM 205 THE WINNING COMBINATION
1988/NHTSA/10 min.**

Audience: JH-HS-

A

Everyone's favorite dummies, Vince and Larry, narrate this film on automatic restraints. The winning combination of airbags and safety belts give the best protection for occupants. Includes interviews with people who were not wearing restraints when involved in an accident.

**FM 206 WITHOUT WORDS
1977/Prentice-Hall/30 min.**

Audience: HS-A-LET-

CT

Among the topics covered in this production are proxemics (the study of personal space), kinesics (body language), pupillometrics (pupil dilation reflecting emotional changes), cross-cultural/ethnic nonverbal barriers, the impact of uniforms/clothing on viewer perception, and the interaction of all these as they relate to communication.

**FM 207 WITNESS STAND I: EVIDENCE, TESTIMONY AND CROSS EXAMINATION
1973/AIMS/41 min.**

Audience: LET

An officer must be armed with the basic principles of evidence and courtroom demeanor. With the information, he or she will be able to gather more effective evidence and accurately evaluate its probative value. What is expected of the officer on direct and on cross examination? When are opinions and conclusions permissible? These are crucial to any successful prosecution and directly reflected in proper crime-scene procedure.

**FM 208 WITNESS STAND II: THE HEARSAY AND EXPERT TESTIMONY
1973/AIMS/41 min.**

Audience: LET

In a criminal proceeding the officer will be better able to prepare for court and testify in a professional law manner only if he or she has an understanding of the law of evidence. Today, more than ever, such information is essential. If the information secured in the field is hearsay and subject to no exception so as to be inadmissible, time and money have been wasted. When and how may an officer qualify as an expert so as to make his opinions and conclusions admissible? These are essential areas too often overlooked.

**FM 209 WITNESS STAND III: COURTROOM TIGHTROPE
1973/AIMS/24 min.**

Audience: LET

An officer can now have a thorough understanding of how the evidence she or he gathers is further reflected in court. How can the officer help avoid the situation where a witness stated one thing for the report and how his or her testimony has changed? Practical tips are given as to what his report should contain. Types of evidence, requirements of relevancy, authentication, and character evidence are all discussed as relating to what the officer must do in the field. This information could help prevent many frustrating and embarrassing moments. It could mean the difference between a conviction and meeting the defendant again on the street.

FM 210 YOU BE THE JUDGE

1971/AIMS/13 min.

Audience: M-JH

The concept--respect for rules and laws, in an open-ended discussion stimulus. Designed for the 11-14 age group who have not yet hardened into delinquents, and yet are mature enough to understand, this unique film gives the viewer an opportunity to witness three typical cases affecting juveniles, and judge each case through "stop projector" techniques. The entire sequence of arrest, detention and booking, and judging by the court is vividly depicted as the viewer becomes the judge. The final decisions are then shown, after a class discussion.

FM 211 YOU BE THE JUDGE: MAINE

MPBN/30 min.

Audience: HS-A

A reenactment of a camp robbery in Wayne, Maine shows how sentencing is carried out and the judicial process. Viewer has an opportunity to choose sentence alternatives and then the actual verdict is given.

FM 212 YOUR CAR IN MOTION

1974/Ford Motor Co./10 min.

Audience: JH-HS

Illustrates the physical laws--gravity, friction, centrifugal force, impact, etc.--related to the operation of a motor vehicle and how they can affect the car in different driving situations.

FM 213 YOUR PERMIT TO DRIVE

1976/General Motors Corp./11 min.

Audience: JH-HS

A film that emphasizes the privileges and responsibilities of a driver's license. This film pertains to all drivers...a good introduction for beginners, and a good reminder for those who have been driving for a while.

FM 214 YOU'RE UNDER ARREST

198-/Motorola/15 min.

Audience: HS-A

This film provides viewers with a close-up look at the drunk driving problem, with a focus on current efforts aimed at toughening the laws in this area. Shows how alcohol impairs the reflexes, judgment, and control of drivers and depicts the procedure the officer follows pulling over a suspected driver under the influence of alcohol. Need for treatment programs is addressed.